





Above: Emil Nolde's striking Expressionist woodcut, *Dancers*, is in *Against the Grain* (1917, Delia E. Holden Fund 1960.158).

Cover: Made to be worn by a dancer, this lightweight bush buffalo mask is on view in the newly renovated gallery of sub-Saharan African art (early 20th century, Burkina Faso or Mali, possibly Bwa people, wood, cord, fibers, Gift of Katherine C. White 1969.2).

Against the Grain: Woodcuts from the Collection

Galleries 109–112, through November 9

A history of relief printing with treasures from the museum collection

Aernout Mik

Project 244, through November 16

Mystery and surprise in two video installations, the artist's first solo museum exhibition in the United States

Peru 1983: Aaron Siskind Photographs

Galleries 103–105, through November 19

Elegant abstractions of texture and form that show the artist at the height of his powers

Drawing Modern: Works from the Agnes Gund Collection

North Gallery, through January 11, 2004

Works on paper by major 20th-century artists from the collection of one of America's true tastemakers

Jasper Johns: Numbers

North Gallery, through January 11, 2004

The first exhibition to concentrate on Johns's high-spirited exploration of the numerals 0–9

Draped in Splendor:

Renaissance Textiles and the Church

Gallery 216, through September 26, 2004

Religious paintings and related textiles presented together with innovative lighting and technology

Assumed Identities:

Nikki S. Lee Photographs

Gallery 105, November 22, 2003–

January 21, 2004

In various personas, the artist enlists bystanders to make snapshots that document her roles

From the Director

Dear Members,

I invite you to attend two special events this month. First, a party: *Fast Forward: CMA Celebrates Contemporary Art*, on Friday, November 7, from 10:00 pm until 1:00 am, includes entertainment, live music, food, interactive installations, the *Aernout Mik* show, free admission to the *Drawing Modern* and *Jasper Johns* exhibitions, and more cutting-edge fun. Before the party, enjoy a special lecture by the renowned video artist Bill Viola at 8:30, co-presented by the Mary Schiller Myers School of Art at the University of Akron. Admission to the party and the Viola lecture is \$20, with discounts for students and for those who can't attend the lecture.

About two weeks later, in Gartner Auditorium, we present *Inside the Vision* on Wednesday, November 19, at 6:30, the next in our series of public forums about the museum's expansion project. This time we will focus not only on architecture per se, but how the building works for collections, programming, and other activities. For that to be the most fruitful possible discussion, we need your help. Please attend this forum, led by me along with senior museum staff, in which we will share our current thinking and solicit ideas from you about not only what the museum is and will be, but what it does and will do. Tickets are required but free. Judging from past public forums, this event will sell out—order tickets early.

Our two concurrent shows of modern works on paper continue in the north special exhibition gallery. *Drawing Modern: Works from the Agnes Gund Collection* gathers wonderful pieces by some of the

20th century's most important artists, all collected by Cleveland native and museum patron Agnes Gund. *Jasper Johns: Numbers* is the first show to concentrate in depth on one of the artist's key themes in his aesthetic exploration of familiar signs and symbols. A single admission fee covers both exhibitions; museum members are admitted free. A members party for these two exhibitions takes place Saturday night, November 1. Tickets are required.

Be sure to see *Against the Grain: Woodcuts from the Collection*, an exhibition from our collection that few museums could have assembled, with woodcuts and other relief prints that trace the evolution of this printmaking medium. An exhibition celebrating the centennial of the birth of the great American photographer Aaron Siskind features gorgeous vintage prints from a trip to Peru in 1983.

The Aki Festival of New Music concludes at the end of the month, but not before bringing us another seven adventurous performances that celebrate contemporary music. See Paul Cox's article on page 6 about how the composer John Cage and artists like Jasper Johns shared ideas and inspiration during the 1950s and '60s.

Finally, read Constantine Petridis's article on page 4 to learn about the thinking behind the recently opened gallery of sub-Saharan African art, and then visit the renovated space yourself.

Sincerely,

Katharine Lee Reid
Katharine Lee Reid, Director

An architect's rendering of the new great court in use. A November 19 forum invites members and the public to share ideas about the museum's internal program.





Art of Sub-Saharan Africa

Gallery 241/242

African Art Revisited

We have come a long way since the early 20th century, when the European avant-garde decided that African sculpture was art. No informed person uses “primitive” or “tribal” any longer to refer to these objects, which display an extraordinary combination of formal invention and spiritual power. Yet the need to interpret the cultures of Africa persists, and the Cleveland Museum of Art’s newly renovated African gallery elucidates meaning and context while celebrating aesthetic excellence.

Too often spoken of in the West as a single culture, Africa’s vastness exacts from the scholar exceptional geographical discrimination. In order to clarify the scope of the museum’s African collection, the gallery has been renamed “Art of Sub-Saharan Africa,” and presents four broad cultural regions—the Western Sudan, the Guinea Coast, Nigeria, and the Congo Basin—in which objects from the same ethnic group are shown together and contrasted with those of its neighbors. Four free-standing cases containing single works of art serve as banners of these broad cultural regions. This

Following the influential African Negro Art exhibition that traveled to Cleveland in 1935, the museum acquired this Kuba helmet mask (bwoom), from the mid to late 19th century (Democratic Republic of the Congo, wood, h. 43.3 cm, James and Albert Ford Memorial Fund 1935.304).

*Renovation of the sub-Saharan African art gallery and publication of *South of the Sahara* were made possible by a generous grant from the Cleveland Foundation.*





This late 19th century female figure (akua'ba), made of wood and hair, would have been owned by a woman who experienced difficulties conceiving a child. With the aim to induce fertility, it was carried on the woman's back inside her wrapper (possibly Fante people, Ghana, h. 42.9 cm, Gift of Katherine C. White 1975.158).

format emphasizes the formal and stylistic relationships among neighboring artistic traditions and the uniqueness of the arts of distinct ethnic groups.

A work of African art constitutes an entity of form and meaning, and through different layers of exhibition labels and many field photographs the new African gallery explores a number of interpretation strategies. Thus, five gallery cards at both entrances discuss themes that cut across ethnic and geographical divisions. This allows the visitor to approach the objects from an anthropological perspective, exploring, for example, how important themes such as leadership and the supernatural often overlap, as political chiefs draw on belief in supernatural powers to rule effectively. Many of the works in the new gallery refer to ideas of leadership in both the social and the political sense; the social dimension is reflected in works that signal prestige, affiliation, and wealth.

Most innovative is the introduction of an interactive display on a touch-screen. Focusing on a peculiar skin-covered headdress of the Ejagham people of the border region between Nigeria and Cameroon, the program shows how this mask is just one part of a dynamic and kinetic art form that combines visual and performance elements. It also addresses the continuity of traditions into the present and the export of sub-Saharan African culture and art to the Americas following the African diaspora.

However, the installation does not slight aesthetics in favor of anthropology. Cleveland was one of the first general art museums to collect African art, acquiring its first African pieces a year before the public opening in 1916. Other early important acquisitions, including the Kuba bwuum mask, were made following the 1935 exhibition *African Negro Art*, originated and circulated by the Museum of Modern Art in New York. The Cleveland Museum of Art was one of a select group of art museums around the country to present this groundbreaking exhibition. In more recent years it has benefited from the generosity of a number of local private collectors, most notably Katherine C. White.

With the important exception of some ancient works in terracotta and some treasures in brass and ivory from the Benin kingdom, most works on display in the newly installed gallery are figurative sculptures and masks made of wood and dating from the late 19th or early 20th century. However, today it is generally acknowledged that the visual arts of sub-Saharan Africa range far beyond

sculpture. Recently the museum's African holdings were enriched by the addition of three magnificent textiles, one of which is a rare man's garment in tie-dyed raffia from the Dida people of Ivory Coast that is part of the first rotation of textiles in the new gallery.

A selection of these works will appear, newly photographed and accompanied by comparative field documents, in the first substantial publication on our African holdings, titled *South of the Sahara*. With a concise introduction and detailed discussions of 42 key works, this book celebrates a renewed interest in the varied and dynamic arts of sub-Saharan Africa.

■ Constantine Petridis, Associate Curator of African Art



One of the museum's first African acquisitions was this wood and metal Chokwe thumb piano from the mid to late 19th century (Angola or

Democratic Republic of the Congo, h. 19.1 cm, The Harold T. Clark Educational Extension Fund, Education Collection 1915.495).



Chance Encounter

Aki Festival of New Music

Through November 23

In the late 1950s, the days of St. Mark's Church and jazz clubs on 52nd Street, an artist and a composer became leading exponents of a new approach to art that would challenge the primacy of Abstract Expressionism and invigorate the art scene for an entire generation. Jasper Johns and John Cage mutually inspired each other's works while collaborating with the Merce Cunningham Dance Company. Both pushed the envelopes of their respective art forms: Cage, the philosopher/composer best known for his work *4'33"*; Johns, the artist who used flags, targets, and numbers as subjects.

Both artists broke down the boundaries between the world of the concert hall or gallery and everyday life, inventing art that is at once realistic and abstract. Johns avoided both conventional representation and nonobjective abstraction; Cage generally did without either the comfortable harmony of the Western tradition or the asceticism of academic serialism, the major classical musical vocabularies of his time. With a few other free spirits, notably Robert Rauschenberg and Cunningham, they launched an experiment that changed art and music in America.



John Cage

RICCARDO VECCHIO

Johns, in an interview in 1969: "I looked for subject matter that was recognizable. Letters and numbers, for example. . . . Everyone had an everyday relationship to numbers and letters, but never before had they seen them in the context of a painting. I wanted to make people see something new. . . . When something is new to us, we treat it as an experience. We feel that all our senses are awake and clear. We are alive."

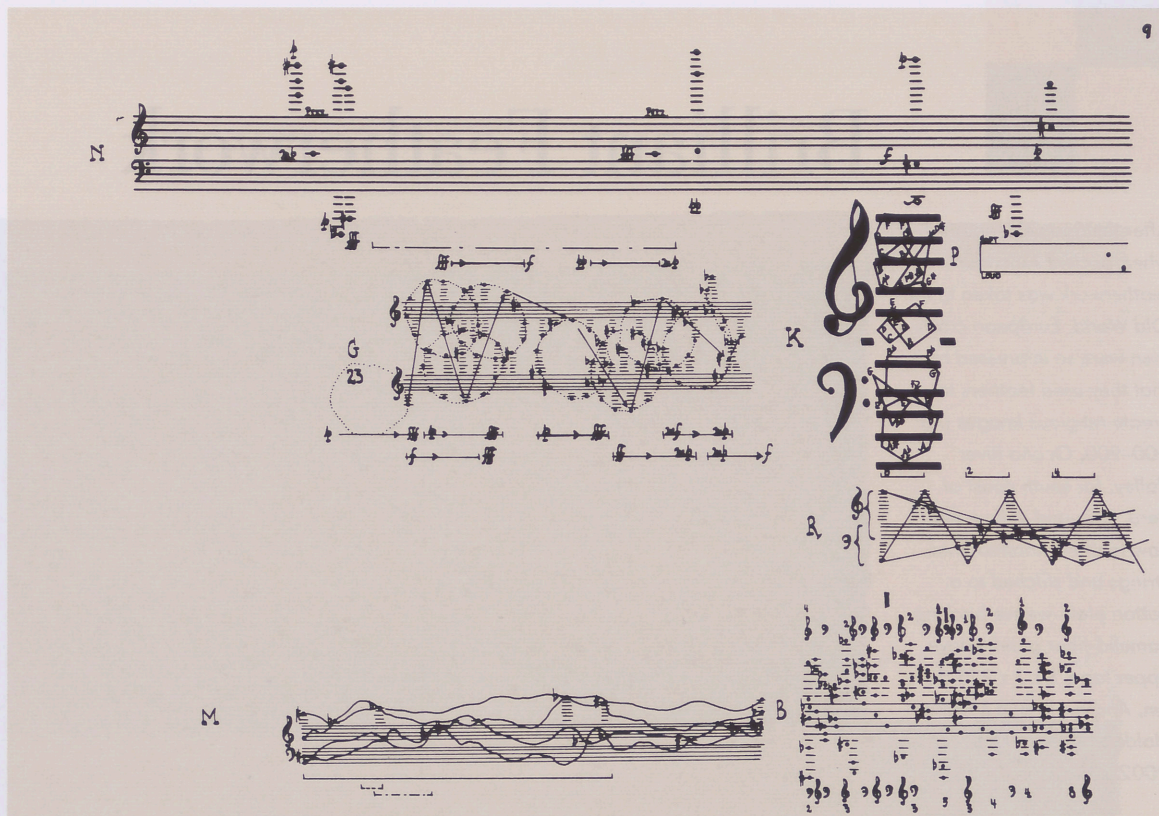
Cage, from his book *Silence*: "I believe in the use of noise wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain."

Cage's *4'33"* presents the audience with three "movements" of silence. The sounds of the room—snickering, the unwrapping of candy—all become part of the piece. *4'33"* liberated noise and became one of the seminal (and most notorious) works of the 20th century. Similarly, Johns brought everyday objects into his works: a beer can, a flag, the number 3. Both art and music began to ask the audience to rethink their preconceptions of the world. When you leave

Jasper Johns's drawing *Ten Numbers* has been called "a sensuous inventory of marks in charcoal" (1960, charcoal and graphite on ten sheets of paper, each 34.3 x 27.9 cm, John L. Severance Fund 2001.10.a-j, © Jasper Johns/Licensed by VAGA, New York).



A page from the score of "Solo for Piano, Concert for Piano and Orchestra," 1957–58. Cage's notes to the score begin: "Each page is one system for a single piano to be played with or without any or all parts written for orchestral instruments." (From Richard Francis et al., *Cage, Cunningham, Johns: Dancers on a Plane*, Alfred A. Knopf, Inc., New York, 1989, pl. 9. Score: © 1960 by C. F. Peters Corporation. On behalf of Henmar Press, Inc. Used by permission. All rights reserved.)



Percussion Group Cincinnati will use roving radios, prepared pianos, crumpled newspaper, and plucked cacti, among other instruments, in the John Cage Music Circus on November 15 at 1:00 pm.

Aki is made possible by a generous grant from the Kulas Foundation. Additional support has been provided by the Musart Society and the P. J. McMyler Musical Endowment Fund.

a performance of Cage's *4'33"*, for example, the whole world explodes with sound to be listened to. In Brooklyn, as I write this piece, I hear cars, cicadas, horns, the clicking of the keyboard, more horns, the wind, and, yes, more horns (it's rush hour at Grand Army Plaza). Delving deeper I can ask, how do these sounds relate to one another? Is there a rhythm? What's loudest? In short, I experience the world differently.

Something similar happens with the work of Johns. Viewing and thinking about his treatment of the objects in his works—from numbers to flags, beer cans, and coat hangers—directs our attention to perception itself, and revises the relationship we sense between art and reality. Media in his work are used with the same objectivity: everything remains itself, forcing us to reconsider representation as a way of understanding art.

On Saturday, November 15, visitors to the museum can experience the music of John Cage and see the exhibition *Jasper Johns: Numbers*. A *John Cage Music Circus* is presented as part of the museum's Aki Festival of New Music. From 1:00 to 4:30, performers offer works by Cage in museum galleries, the interior garden court, the lobby, Gartner Auditorium, and the recital and lecture halls. Performance times, determined by coin tosses and the *I Ching* (the Book of Changes, used devotedly by the composer), will overlap, creating myriad unpredictable listening situations. For example, people can hear *Imaginary Landscape IV*

for 12 radios in the lobby, then wander up to the contemporary gallery for *Child of Tree* for amplified cactus. Cage would have approved of the gallery setting for his works, which offers a unique opportunity for visitors to make connections between art and music.

The Percussion Group Cincinnati is the featured ensemble and producer of the *Music Circus*. The PGC is internationally known for their knowledge of the music of Cage, having performed with him throughout Europe and the United States; they also commissioned works from him. They will be joined by local soloists, the Cavani Quartet, organist Karel Paukert, members of the Oberlin Percussion Group, students from the Cleveland Institute of Art, toy pianists, full-size pianists, electronic music artists, and the Oberlin Contemporary Ensemble to create a museumwide tapestry of sound.

The enigmatic works of both Johns and Cage force us to think about our environment and expand our perceptual and sensory lives. Philosophically, this approach kept the New York schools of art and music in the forefront of the international art scene in the 1950s and '60s. The audience was placed in an activist role that mirrored contemporary social changes and prefigured more upheavals in the '60s—but that's another story. For now, we invite you to the *John Cage Music Circus* on November 15 at 1:00 pm—anywhere and everywhere.

■ Paul Cox, Assistant Curator of Musical Arts

After the Spanish conquest, when ancient American featherwork was taken to the Old World, European craftsmen were so impressed by it that they used feathers to create religious images (AD 600–900, Ocoña River Valley, far south coast of Peru, blue-and-yellow macaw feathers knotted onto strings and stitched to a cotton plain-weave backing, camelid-fiber plain-weave upper tape, 81.3 x 223.5 cm, Andrew R. and Martha Holden Jennings Fund 2002.93).

Brilliant Featherwork



The Spaniards who conquered the Inka empire in the early 1500s were awestruck by the splendor of native feathered cloth, stammering that it “must be seen to be appreciated,” that its color “is beyond belief,” and that it “would be highly regarded anywhere.” The museum’s recently acquired feathered panel, made more than five centuries before the Inka rose to power, demonstrates why. Its seven-by-three-foot surface is entirely covered with blue-and-yellow macaw feathers laid out in a clean, spare geometric design that gives full play to the feathers’ brilliant, still lustrous color and soft, plush surface. In a glance the panel conveys the extravagant pageantry that must have attended its use.

From one of the two finest caches of ancient featherwork yet recorded in Peru, it is one of 96 identical panels, all made by tying feathers to strings and stitching these, in turn, to a plain-weave cotton backing. Workers making adobe accidentally unearthed this horde in 1943 on the

southern Peruvian coast, one of the world’s driest deserts and best environments for the preservation of perishable materials. The panels had been rolled and placed inside eight finely decorated “face-neck” ceramic vessels, all one meter or more in height. The vessels are in the style of the Wari, a superpower that for three centuries after AD 600 dominated the neighboring Peruvian highlands. Carbon-14 tests confirm the panels’ Wari-period date but not their cultural affiliation, whether with the Wari or a coeval coastal culture.

Equally mysterious is the panels’ function. Unlike most other elaborate ancient cloth, they do not seem to have served as garments. The ties that still dangle from the upper corners of many panels (though not the museum’s) provoke speculation that they are hangings that may have been temporarily installed, perhaps outdoors. If so, then the 96 panels, which together have a 2,000-square-foot surface, would have transformed the dun-colored desert into a ceremonial space of extraor-



Dating to the same era as the cache of feathered panels found inside them, the eight vessels all have faces modeled on the vessel's neck and elaborate painting on the chamber, which can be read as a plump body. The identities of these ceramic figures are unknown, though

it can be suggested that, since each vessel's overall shape compares to that of a mummy bundle, they represent ancestors (ceramic and polychrome slip, h. about 85 cm, Museo Nacional de Arqueología, Antropología e Historia, Lima).

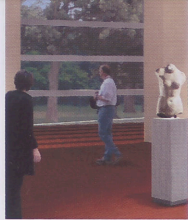
inary brilliance and spectacle. It is also possible that they were not functional in the ordinary sense, but instead were made solely as an offering—a lavish sacrifice of precious materials, time, and labor to supernatural forces.

Because the panel's imagery is nonfigurative, it resists interpretation, a problem deepened by poor understanding of the symbolism of color and of birds. All of the panels are quartered by two alternating colors, prompting some experts to sug-

gest a relation to a perhaps widespread, ancient belief that crucial aspects of the cosmos depend on the interaction between two competing but complementary forces, conceived in such pairs as male/female, high/low, and so forth. The natural history of the blue-and-yellow macaw may support this; it tends to associate in pairs, and its yellow chest and blue back form a neat up/down dichotomy. Brightly colored feathers certainly also conveyed social and political prestige through their sumptuousness and exoticism. They come from the tropical rainforest to the east of the Andes and had to be imported to the Pacific desert coast.

The feathered panel is on view in gallery 107 until the end of 2003. Then, to limit light exposure and fading, it will be replaced by another textile from the collection, transferred to storage, and displayed periodically in the future.

■ Susan Bergh, Associate Curator, Art of the Ancient Americas



Lantern Festival Preparation

Lantern Making Workshops

Wednesdays, November 5, 12, and 19, 6:00–8:30 (red twig dogwood and Nepalese bark paper); Fridays, November 7, 14, and 21, 6:00–8:30 (pierced tin); Sundays, November 9, 16, and 23, 2:00–4:30 (split reed and tissue paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$20/individual for one lantern, \$50/family up to four people for one lantern per person; \$12 each additional person; \$12 each additional lantern. To register, call 216-707-2483.

Volunteers are needed Fridays, November 14 and 21, and Monday, November 17, 10:00–1:00, to make lanterns for sale during Holiday CircleFest weekend. More volunteers are needed the week of December 1 and during the festival. Call Liz Pim at 216-707-2593.

Winter Lights Lantern Festival and Holiday CircleFest

See the December *Magazine* for a full listing of events. Installations and displays are on view from Friday evening, December 5 through Sunday, December 14. Events on Sunday, December 7, 1:00–6:00, are part of UCI Holiday CircleFest.

Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. Classes are offered pending sufficient registration.

BUILDING FORUM

Forum on Building Expansion:

Inside the Vision

Wednesday, November 19, 6:30. The building expansion designed by Rafael Viñoly seeks not only to create a larger and more hospitable museum, but to increase the variety of the museum's programs and services. In this forum, director Katharine Lee Reid and senior museum staff discuss plans for activities inside the expanded museum complex and gather public input.



Tickets are required but free. Order early (two per customer; fee for phone or online orders).

Demonstrations

Textile Art Alliance Demonstrations for Family Fun

Sunday, November 2, 1:00–4:00. Textile demonstrations for the entire family celebrate the exhibition *Draped in Splendor*. Learn about weaving, embroidery, indigo dyeing, felting, and spinning.

Martin Kline Makes Three Drawings

Friday, November 14–Sunday the 16th, starting at 11:00 each day. A weekend-long demonstration in the garden court by *Drawing Modern* artist Martin Kline.

Art Encounters

A World of Great Art

Saturdays through November 22, 10:30–12:00.

A chronological slide-lecture survey of Western art. Individual remaining lectures \$30, CMA members \$20. November 1, *Baroque Italy and Spain*, Kate Hoffmeyer; November 8, *Baroque France and Netherlands*, Seema Rao; November 15, *18th-Century France*, Barbara Kathman; November 22, *19th-Century France*, Pat Ashton.

Hands-on Art

Family Express: Into Africa

Sundays, November 2–30, 2:00–4:30. Celebrate the reopening of the sub-Saharan African gallery with a variety of creative projects.

Family Sunday

Sunday, November 16, 1:30–4:30. 1:30 *Mini Highlights Tour* 2:00 *Family Express: Into Africa*

All-day Drawing Workshop

Saturdays, November 1 and 15, 10:30–4:00.

Intensive one-day classes, for beginners to advanced, sketching from figurative sculptures in the galleries. \$80, CMA members \$40. Limit 15 each class.

SPECIAL AFTER-HOURS PARTY

Fast Forward:

CMA Celebrates Contemporary Art

Friday, November 7, 10:00 pm–1:00 am. An after-hours contemporary art event.

- See *Drawing Modern* and Jasper Johns
- Check out Project 244 video works by Aernout Mik
- Bill Viola videos
- Live jazz and funk
- House music in the interior garden court
- Interactive multimedia installations
- Nia coffee house with poetry readings
- Cash bar: beer and wine

Choose one:

Party: \$10

Bill Viola Lecture and Party: \$20

Student rate: \$10 (with college ID)

Reserve tickets by phone or online, or pay cash at the door.

Lecture by video artist Bill Viola

Friday, November 7, 8:30.

Presented in collaboration with the Mary Schiller Myers School of Art at the University of Akron

(In)forming Contemporary Art Symposium

Saturday, November 8, 10:30–5:00 at Firestone Auditorium, Akron.

Bill Viola's CMA presentation is the keynote address for this symposium convened by the Mary Schiller Myers School of Art. Renowned artists Allison Saar, Julie Heffernan, Leopold Foulem, Kahn/Selesnick, and Kathleen Gilje discuss their work within the framework of "Art History." Moderated by Jeffrey Grove of CMA at the Summa Health System's Firestone Auditorium, 41 Arch Street off East Market Street, Akron. To register, call 330-972-5951.

Reserve tickets:
216-421-7350
www.clevelandart.org

Gallery Talks

In the reinstalled gallery of sub-Saharan African art: Serpent Head-dress, late 19th to early 20th century, possibly Baga people, Guinea, wood, h. 148 cm, the Norweb Collection 1960.37

1:30 daily, Saturdays at 10:30 during Museum Art Classes, Saturdays and Sundays at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours.

A Rose Is a Rose . . . Is a Peony
Saturday, November 1, 10:30.
Susie Deutsch, docent

African Art
Sunday, November 2, 1:30 and
Wednesday the 5th at 1:30. Frank
Isphording

Abstract Expressionism
Thursday, November 6, 2:30 and
Sunday the 23rd at 1:30.
Frank Isphording

**Drawing Modern/Jasper Johns
Numbers**

Fridays, November 7–December
12, 6:00. Education staff. Exhibi-
tion ticket required.

**Off the Wall: A Look at Art
Beyond the Frame**

Saturday, November 8, 10:30. Mary
Anne Liljedahl, docent

Frame Up!

Sunday, November 9, 1:30 and
Wednesday the 12th at 1:30. Mary
Woodward

**Magnificent Men in the Round:
Sculpture**

Wednesday, November 12, 6:00.
Mary Merkel, docent

Pop Art to Minimalism

Thursday, November 13, 2:30,
Wednesday the 19th at 1:30, and
Sunday the 30th at 1:30.
Debbie Apple-Presser

The Art of Parenting

Saturday, November 15, 10:30.
Mary Ann Clymer, docent

Art from after World War II

Sunday, November 16, 1:30 and
Wednesday the 26th at 1:30. Kate
Hoffmeyer

Post-Minimalism and Beyond

Thursday, November 20, 2:30.
Kate Hoffmeyer

American Art: Old to the New

Saturday, November 22, 10:30. Sue
Schloss, docent

Guest Lectures

William Kentridge

Sunday, November 2, 5:00.
Hear the *Drawing Modern* artist.
\$5, free to students with ID.

**Video and Culture: Focusing
on the Arts of the Ejagham and
Eastern Nigeria**

Sunday, November 16, 2:00.
Amanda Carlson, Department of
Art History, University of Hartford

**Herders and Hunters on the
Great Hungarian Plain, 4500–
4000 BC**

Wednesday, November 12, 7:30.
Richard Yerkes, Department of
Anthropology, Ohio University
(AIA)

Judith Glantzman

Sunday, November 23, 5:00.
Hear the *Drawing Modern* artist.
\$5, free to students with ID.

PERSONAL FAVORITE

"This arm reliquary changed my life as an artist," says Nance Vasse-Hansell, wholesale coordinator in the museum store. "About 20 years ago, on the way through Cleveland, a friend brought me to the museum and I saw this and was immediately transfixed. It brings together my interests in anthropology, medieval art, and jewelry—it even led me to explore personal reliquaries in my own work as an artist. Anthropologists are always dealing with objects of power from different cultures. New Guineans would keep a collection of the shrunk heads of their enemies, for example. The Cheyenne chief High Wolf would make necklaces of fingers of slain enemies. This is a universal human thing—if you have a piece of the body you retain some of the power of the person. Reliquaries usually contain objects related to

Below: In the rotunda, a 12th-century arm reliquary from the Guelph Treasure (gilt silver over oak core, champlévé enamel, German, Lower Saxony, Hildesheim, Gift of the John Huntington Art and Polytechnic Trust 1930.739)



revered people. This one is said to contain bits of bone of a saint." The gesture of the hand, meanwhile, is a universal symbol of power. "This would have been an object of great healing power. It is a perfect melding of unabashed pagan magic and Christian devotion.

"Imagine seeing this in the Middle Ages. Life was so bleak for so many people. Then you go into the magic of the church and see this luminous thing and you would just be transported. It's a peek into the divine."

Panorama: Moving Pictures @ the Art Museum



Above: Vintage poster for *Man with a Movie Camera*
Right: *La Commune*

Silent films with live and recorded music—two of them complementing the Aki Festival of New Music—highlight this month's installment of the Panorama film series. Also showing is a new, innovative, six-hour film about the 1871 Paris Commune by Oscar winner Peter Watkins. Unless noted, each program \$7, CMA members \$5, students and seniors (65 & over) \$3.

Frida

Friday, October 31, 6:45.
Sunday, November 2, 1:30.
(USA/Canada, 2002, color, 35mm, 122 min.) directed by Julie Taymor, with Salma Hayek, Alfred Molina, and Geoffrey Rush. Lush, sensuous, Oscar-winning biography of Mexican painter Frida Kahlo. *Rated R.*

Michael Nyman's

Man with a Movie Camera

Friday, November 7, 7:00.
Sunday, November 9, 1:30.
(USSR, 1929, b&w, silent, English subtitles, DVD, 68 min.) directed by Dziga Vertov, music by the Michael Nyman Band. British composer Michael Nyman, long associated with filmmaker Peter Greenaway, has composed and recorded a new score for this British Film Institute DVD reissue of a great Soviet silent movie. Vertov's ecstatic "city symphony" is an avant-garde classic! "Radical, provocative cinema at its wittiest and most enjoyable" —*Time Out Film Guide*. Cleveland theatrical premiere.

Decasia

Friday, November 14, 7:00.
(USA, 2002, b&w, 35mm, 70 min.) directed by Bill Morrison, original music by Michael Gordon. This unique compilation of aged, deteriorating silent film clips bills itself not as a movie, but as "a Michael

Gordon symphony." Gordon, a respected contemporary composer, penned the orchestral music that accompanies this haunting meditation on creation, transience, and destruction. Preceded at showtime by Bill Morrison's short *The Film of Her* (USA/Italy, 1997).

La Commune (Paris, 1871)

Part 1: Sunday, November 16, 1:30 and Friday the 21st at 6:30.
Part 2: Saturday, November 22, 1:30 and Sunday the 23rd at 1:30.
(France, 2000, b&w, subtitles, Beta SP, 345 min.) directed by Peter Watkins. One of the film events of the year! The new movie by Oscar-winning filmmaker Peter Watkins (*The War Game*, *Edvard Munch*) is a six-hour faux-documentary centered around the Paris Commune, a revolutionary utopian government established briefly in Paris in 1871 after a popular uprising drove out the old order. Watkins re-creates



the tumultuous epoch with 200 costumed actors and imagines that the dramatic events were captured on live TV—though both "Commune TV" and "Versailles Television" lend their own partisan spin to the coverage. "The best film of 2002 . . . [A] masterpiece . . . Contagiously exciting" —J. Hoberman, *The Village Voice*. Cleveland premiere. Shown in two parts lasting 164 and 181 minutes, respectively. Separate admission for each part.

SILENT FILM WITH LIVE MUSIC

Faust

Friday, November 28, 7:00.
(Germany, 1926, b&w, silent, subtitles, 35mm, approx. 120 min.) directed by F. W. Murnau. David Drazin, the silent film pianist at Chicago's Gene Siskel Film Center, returns to his hometown to accompany a new, fully restored print of a classic fantasy from the director of *Nosferatu* and *Sunrise*. Future Hollywood director Wilhelm (William) Dieterle plays the man who sells his soul to the Devil, and the great Emil Jannings plays Mephistopheles. The fabulous production design and cinematography recall the old Dutch, German, and Italian masters, as well as German romanticists. Special admission \$10, CMA members \$8, students and seniors (65 & over) \$6; no Panorama vouchers accepted.



Panorama admission vouchers, in books of 10, are available for \$40, CMA members \$30. Visit [online at clevelandart.org/panorama](http://online.at.clevelandart.org/panorama).

Performing Arts

Shobana: The Sensuous Dances of India

Friday, November 21, 7:30.

"Shobana sparkles like a world-famous sapphire on a colorful performance" —*Chicago Tribune*. The ravishing Indian film star, dancer, and choreographer and her ensemble of six female dancers and four musicians heat up the Gartner stage with an evening of sensuous Indian dances. Cleveland debut. \$27 and \$24, CMA members \$24 and \$21.

Jazz on the Circle: Pat Metheny Trio

Sunday, November 9, 7:30, Severance Hall.

Winner of 14 Grammy Awards, countless polls, and named "Best Jazz Guitarist," Metheny has performed with everyone from Ornette Coleman to David Bowie. His compositions, from solos for guitar to works for orchestra, embrace a wide range of musical styles. Performing with Christian McBride and Antonio Sanchez. \$50, \$42.50, and \$37.50. CMA members receive a \$2 discount. Call 216-231-1111.

Coming up, but SOLD OUT: The Whirling Dervishes of Turkey with vocalist Kani Karaca (Cleveland debut)

Friday, December 5, 7:30.

For 750 years the Whirling Dervishes of Turkey have performed one of the world's most beautiful spiritual ceremonies: the *sama*. Always order tickets early!

Cool Fridays

Music, refreshments, and cash bar in the interior garden court, from 5:30 to 8:30 every Friday.

November 7, 10:00 pm–1:00 am (special time), Severiano Martinez (electronica) plays *Fast Forward*
November 14, *Hollywood Slim* (jazz)
November 21, *Tony Pulizzi* (jazz/blues guitar)

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at clevelandart.org/viva. Promotional support provided by The Wave 107.3 FM.

Cage and Carter (illustrations by Riccardo Vecchio)



Shobana

AKI FESTIVAL OF NEW MUSIC

Lecture: The Little Big Land of Music—A Composer's View Olli Kortekangas, lecturer

Saturday, November 1, 1:30.

Korvat auki! (Ears Open!): New Music from Finland

Saturday, November 1, 2:30.

The Oberlin Contemporary Ensemble, Timothy Weiss, director; Kathy Chastain, flute; Michal George, guitar; Karel Paukert, organ. Finland has produced an array of noted composers, including those on our program: Kaija Saariaho, Jukka Tiensuu, Olli Kortekangas, Magnus Lindberg, and Aulis Sallinen.

Music by Ohio Composers

Sunday, November 2, 2:30.

Organist Karel Paukert is joined by percussionist Paul Cox in works by Samuel Adler, Donald Erb, Monica Houghton, Marilyn Shrade, and Greg D'Alessio.

The Complete String Quartets of Elliott Carter: The Pacifica Quartet

Wednesday, November 12, 7:00.

A bird's-eye view of the music of America's most distinguished living composer, quartets from 1951, 1959, 1971, 1986, and 1995.



Gala Music Series

The Brentano String Quartet

Wednesday, November 5, 7:30.

"A unity of execution that never sounds practiced or confining"

—*New York Times*. Named after Antonie Brentano, Beethoven's mysterious "Immortal Beloved," the BSQ won the first Cleveland Quartet Award, the 1995 Naumburg Chamber Music Award, and the Royal Philharmonic Society Music Award. They became the first quartet in residence at Princeton University in 1999.

Works by Haydn, Berg, and Schubert. \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14.

A John Cage Music Circus with The Percussion Group Cincinnati

Saturday, November 15, 1:00–4:30.

Audrey Luna, soprano, the Oberlin Percussion Group, and the Oberlin Contemporary Ensemble perform throughout the museum in a festive day celebrating the work of the great philosopher/composer John Cage. Hear poets, prepared pianos, roving radios, plucked cacti, crumpled newspapers, string quartets, organs, and harpsichords in a wholly unique musical universe.

The Music of Tristan Murail Marilyn Nonken, piano

Sunday, November 16, 2:30.

Renowned for works involving electronics, French composer Tristan Murail (b. 1947) has produced some amazing works for solo piano. Audience favorite Nonken offers Murail's entire keyboard works, including a new piece composed for her.

Ligeti's Poème symphonique

Sunday, November 23, 1:30, Interior Garden Court.

Experience the last performance of our community-loaned metronomes—all 100 of them—as they fill the resonant interior garden court with clouds of sound, then slowly wind down until only one is left.

The New String Quartet Project Final Performance

Sunday, November 23, 2:30.

Young performers from CIM offer two newly commissioned string quartets by composers Joe Hallman and Daniel Visconti.

Competition Winner Recital

Kotaro Fukuma, piano New York Debut Recital Preview

Sunday, November 9, 2:30.

Catch a rising star: Hear a preview of the New York debut recital by the winner of this year's Cleveland International Piano Competition. Presented in conjunction with the Cleveland International Piano Competition. \$20 and \$18; CMA and Musart Society members, senior citizens, and students \$16 and \$14; special student rate at the door \$5.

Promotional support for the Gala Music Series provided by WCLV and The Plain Dealer.



Members Events

Museum Members Mixer

Wednesday, November 12, 6:30–8:30.

Use the power of your membership to learn more about art, meet fellow museum members, ask questions, have fun. For new and seasoned members alike; space is limited. Reservations by October 31 are a must: call 216-707-2268 or 1-888-269-7829, ext. 2268.

Members Shopping Days

November 7–9.

Get a headstart on your holiday shopping and save money during Members Shopping Days, when you'll enjoy a 25% member discount on all regular-priced merchandise at the store. Showing your membership card is a must. Free gift wrapping.

The Perfect Gift by Telephone

Give a gift that lasts 365 glorious days a year. Beat the rush by calling the membership department at 216-707-2268 and purchase a gift membership for a friend, family member, or business associate. It's a very special way to introduce someone to a world of great art and to special member privileges: free exhibition tickets, shopping discounts, invitations to special events, and a free subscription to this award-winning magazine.

Here's another special offer good through December 31, 2003: Purchase two new gift memberships in the same transaction, and get a third one free. Call for details. All it takes is a telephone and your credit card. Happy shopping!

The Sight & Sound Audio Guide is a great way for new members to learn about the museum.

TO NEW MEMBERS

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we periodically run this column.

The museum owns more than 40,000 original works of art. What you see on view at any given time is only a portion of the collection. Many works of art are climate-sensitive and must be kept for most of the time in dark, humidity-controlled storage to preserve them for future generations. We also lend works to other institutions, and we periodically remove from display each work of art in the museum for protective treatment in our conservation laboratories. Typically, a few hundred new works are acquired every year.

Accession numbers appear at the end of gallery labels and on captions for illustrations. They refer to the year in which that work of art was acquired (or accessioned) by the museum. For instance, the Peruvian *Feathered Panel* on pages 8–9 is numbered 2002.93, indicating that it was the 93rd work acquired in the year 2002. Just before the accession number is a **credit line**, which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles, change titles, or have no titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

The galleries are arranged chronologically.

If you start in gallery 201 (at the top of the stairs near the Museum Store), you can either go forward in time from the ancient Near Eastern works in gallery 202 and move clockwise through the museum, or take a right into gallery 243 and go back in time counterclockwise beginning with contemporary art. The Asian and pre-Columbian galleries, located on the first and lower levels, have their own thematic organizations.

Free maps of the galleries are available at information kiosks throughout the building. They indicate the locations of collections of works of art and museum facilities.

Free highlights tours or gallery talks

are offered at 1:30 every day and at other selected times. There is no better way to acquaint yourself with the museum collection than to drop in on one of these. Gather in the north lobby and a docent or education staff member will lead you on a 30- to 40-minute trip into the galleries, pointing out the most famous works in the collection (highlights tours) or concentrating on one particular theme. Check your *Members Magazine* or pick up our free monthly *Events* calendar at the museum.

And don't forget to use the free **Sight & Sound** audio guide, which includes recorded entries about more than 300 key works in the collection.

Gone, But Not Forgotten

One of the reasons parents seek to instill their values in their children is so their influence will stretch into the future through these family members and help shape the world of tomorrow. The museum's mission calls us to bring the pleasure and meaning of art to the broadest possible audience for generations to come. We plan to be here for centuries, perpetuating the values you now appreciate and support.

That is why the museum's friends and supporters establish endowment funds. They want their names and resources attached to an organization that communicates their values to future generations.

Endowment funds may be established to support museum operations or areas of special interest, and there are many methods. Create one now and add to it with an estate gift. Establish an endowment through your will. Name a fund after yourself or in honor of a loved one. Add to an existing fund or create multiple funds.

To learn more about endowment options with the Cleveland Museum of Art, call Rebecca Greene at 216-707-2586. Visit our Web site to learn more about creating your own endowment: www.clevelandart.org/museum/giftplan/index.html.





NOVEMBER

S M T W T F S
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30

- T Tickets required
- S Admission charge
- R Reservation required

1 Saturday

Gallery Talk

10:30 *A Rose Is a Rose . . . Is a Peony*

All-day Drawing Workshop

10:30–4:00 **S R**

Lecture 10:30 *Baroque, Italy and Spain* **S R**

Aki Lecture 1:30 *The Little Big Land of Music—Olli Kortekangas*

Highlights Tours 1:30 and 3:00

Aki Concert 2:30 *New Music from Finland*

Members Party 7:30–9:00 *Agnes Gund and Jasper Johns* **S R**

2 Sunday

Textile Demonstration 1:00

Gallery Talk 1:30 *African Art*

Film 1:30 *Frida* **S**

Family Express 2:00–4:30 *Into Africa*

Aki Concert 2:30 *Music by Ohio Composers*

Highlights Tour 3:00

Guest Lecture 5:00 *William Kentridge* **S**

3 Tuesday

Highlights Tour 1:30

5 Wednesday

Gallery Talk 1:30 *African Art*

Highlights Tour 6:00

Lantern Workshop 6:00–8:30 *Red Twig* **S R**

Preconcert Lecture 6:30 *Richard Rodda*

Gala Concert 7:30 *The Brentano String Quartet* **S**

6 Thursday

Highlights Tour 1:30

Gallery Talk 2:30 *Abstract Expressionism*

7 Friday

Members Shopping Day 25% off

Highlights Tour 1:30

Gallery Talk 6:00 *Drawing Modern/ Jasper Johns* **T**

Nia Coffee House 6:00 *The Jazz Poets* **S**

Lantern Workshop 6:00–8:30 *Pierced Tin* **S R**

Members Mixer 6:30–8:30

Film 7:00 *Michael Nyman's Man with a Movie Camera* **S**

Guest Lecture 8:30 pm *Bill Viola* **S**

Party 10:00 pm–1:00 am *Fast Forward: CMA Celebrates Contemporary Art* **S**

Cool Fridays 10:00 pm–1:00 am *Severiano Martinez (electronica)*

8 Saturday

Members Shopping Day 25% off

Gallery Talk 10:30 *Off the Wall: A Look at Art Beyond the Frame*

Lecture 10:30 *Baroque, France and Netherlands* **S R**

Highlights Tours 1:30 and 3:00

9 Sunday

Members Shopping Day 25% off

Gallery Talk 1:30 *Frame Up!*

Film 1:30 *Michael Nyman's Man with a Movie Camera* **S**

Family Express 2:00–4:30 *Into Africa*

Lantern Workshop 2:00–4:30 *Split Reed* **S R**

Piano Competition Winner Recital 2:30 *Kotaro Fukuma* **S**

Highlights Tour 3:00

Jazz on the Circle 7:30 *Pat Metheny Trio* **S**

11 Tuesday

Highlights Tour 1:30

12 Wednesday

Gallery Talk 1:30 *Frame Up!*

Gallery Talk 6:00 *Magnificent Men in the Round: Sculpture*

Lantern Workshop 6:00–8:30 *Red Twig* **S R**

Aki Concert 7:00 *The Pacifica Quartet*

AIA Lecture 7:30 *Herders and Hunters on the Great Hungarian Plain*

13 Thursday

Highlights Tour 1:30

Gallery Talk 2:30 *Pop Art to Minimalism*

14 Friday

Drawing Demonstration 11:00

Highlights Tour 1:30

Cool Fridays 5:30–8:30 *Hollywood Slim Band (jazz)*

Gallery Talk 6:00 *Drawing Modern/ Jasper Johns* **T**

Lantern Workshop 6:00–8:30 *Pierced Tin* **S R**

Film 7:00 *Decasia* **S**

15 Saturday

Gallery Talk 10:30 *The Art of Parenting*

All-day Drawing Workshop 10:30–4:00 **S R**

Lecture 10:30 *18th-Century France* **S R**

Drawing Demonstration 11:00

Aki Event 1:00–4:30 *A John Cage Music Circus, all around the museum*

Highlights Tours 1:30 and 3:00

Brentano String Quartet



16 Sunday

Drawing Demonstration 11:00

Gallery Talk 1:30 *Art from after World War II*

Film 1:30 *La Commune (Paris, 1871), Part 1* **S**

Family Mini Highlights Tour 1:30

Family Express 2:00–4:30 *Into Africa*

Lantern Workshop 2:00–4:30 *Split Reed* **S R**

Guest Lecture 2:00 *Video and Culture: Art of the Ejagham and Eastern Nigeria*

Aki Concert 2:30 *Marilyn Nonken, piano, the music of Tristan Murail*

Highlights Tour 3:00

18 Tuesday

Highlights Tour 1:30

19 Wednesday

Gallery Talk 1:30 *Pop Art to Minimalism*

Highlights Tour 6:00

Lantern Workshop 6:00–8:30 *Red Twig* **S R**

Forum 6:30 *Inside the Vision* **T**

20 Thursday

Highlights Tour 1:30

Gallery Talk 2:30 *Post-Minimalism and Beyond*

21 Friday

Highlights Tour 1:30

Cool Fridays 5:30–8:30 *Tony Pulizzi (jazz/blues guitar)*

Gallery Talk 6:00 *Drawing Modern/ Jasper Johns* **T**

Nia Coffee House 6:00 *The Jazz Poets* **S**

Lantern Workshop 6:00–8:30 *Pierced Tin* **S R**

Film 6:30 *La Commune (Paris, 1871), Part 1* **S**

Viva! Concert 7:30 *Shobana: The Sensuous Dances of India* **S R**

22 Saturday

Gallery Talk 10:30 *American Art: Old to the New*

Lecture 10:30 *19th-Century France* **S R**

Film 1:30 *La Commune (Paris, 1871), Part 2* **S**

Highlights Tours 1:30 and 3:00

23 Sunday

Gallery Talk 1:30 *Abstract Expressionism*

Film 1:30 *La Commune (Paris, 1871), Part 2* **S**

Aki Concert 1:30 *Ligeti's Poème symphonique, interior garden court*

Family Express 2:00–4:30 *Into Africa*

Lantern Workshop 2:00–4:30 *Split Reed* **S R**

Aki Concert 2:30 *The New String Quartet Project*

Highlights Tour 3:00

25 Tuesday

Highlights Tour 1:30

Guest Lecture 5:00 *Judith Glantzman* **S**

26 Wednesday

Gallery Talk 1:30 *Art from after World War II*

Highlights Tour 6:00

27 Thursday

Museum closed

28 Friday

Highlights Tour 1:30

Gallery Talk 6:00 *Drawing Modern/ Jasper Johns* **T**

Silent Film/Live Music 7:00 *Faust* accompanied by pianist David Drazin **S**

29 Saturday

Highlights Tours 1:30 and 3:00

30 Sunday

Gallery Talk 1:30 *Pop Art to Minimalism*

Family Express 2:00–4:30 *Into Africa*

Curator's Recital 2:30 *Karel Paukert, organ*

Highlights Tour 3:00

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

The Cleveland Museum of Art

A world of great art for everyone

In University Circle
11150 East Blvd.
Cleveland, Ohio
44106-1797

Periodicals
postage paid at
Cleveland, Ohio

Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00. Image library by appointment (216-707-2547)

Print Study Room Hours

By appointment only (216-707-2242)
Tuesday-Friday 10:00-11:30 and 1:30-4:45

The Cleveland Museum of Art Members Magazine

(ISSN 1081-7042)
Vol. 43 no. 9, November 2003. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

Staff

Donna L. Brock, Director of External Affairs
Editing: Laurence Channing, Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III, Gregory M. Donley
Photography: Howard T. Agriesti, Gary Kirchenbauer, Gregory M. Donley
Digital scanning: David Brichford
Production: Charles Szabla

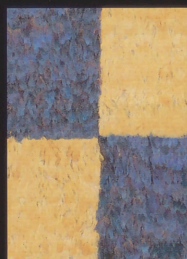
P. 4
Gallery of the Art of Sub-Saharan Africa



P. 6
John Cage and Jasper Johns



P. 8
Ancient Featherwork



P. 10
Building Forum



P. 11
Talks and Lectures



P. 12
Film



P. 13
Music



P. 15
Holiday Store



P. 19
Calendar

